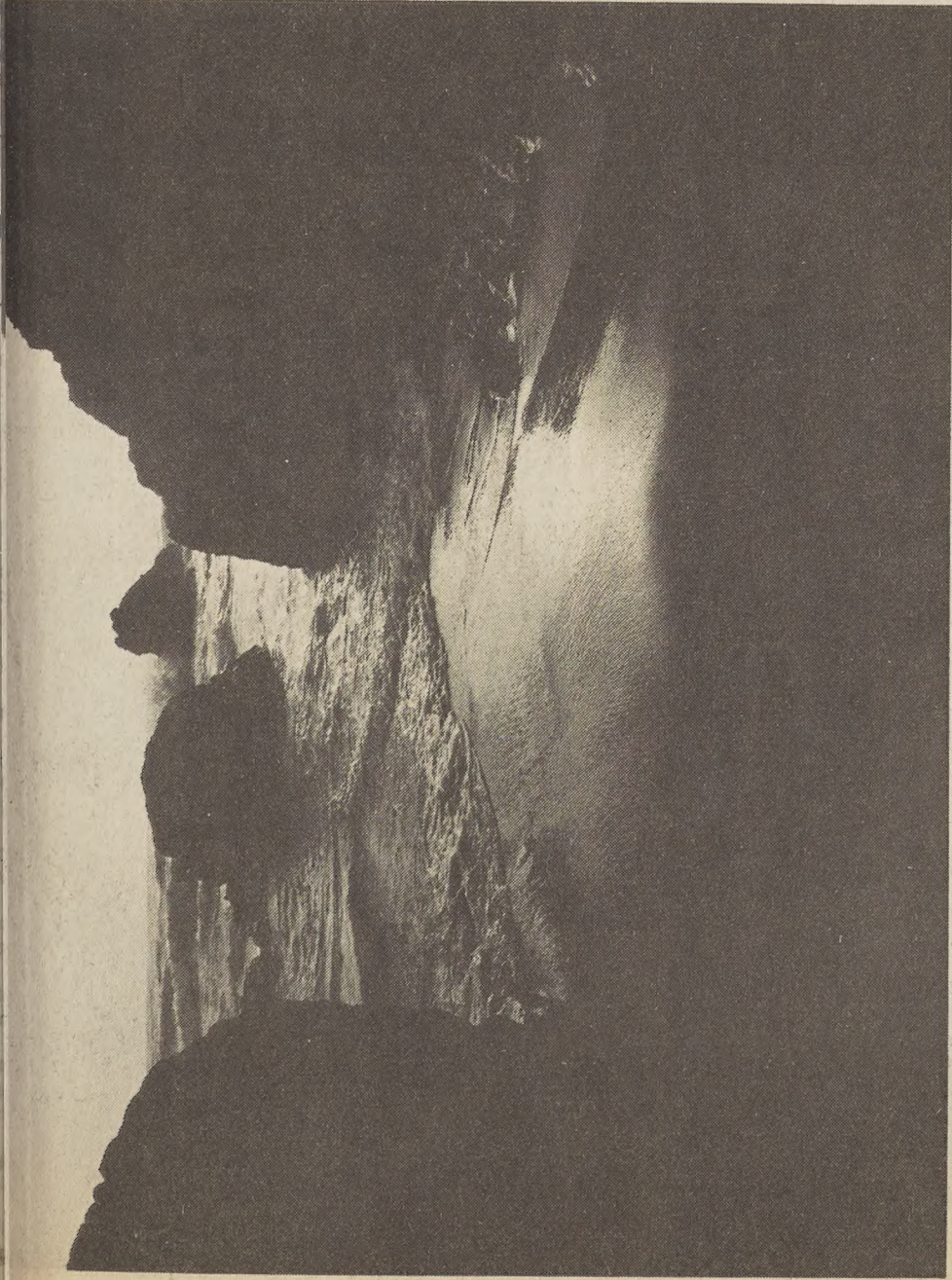


The Daily Universe

Monday Magazine



A solitary monk in the monastery at Huntsville meditates in the chapel as Holdman clicks the shutter for story on "Monks Among the Mormons" for *Monday Magazine*.



Late afternoon mist on the California seacoast is captured by Holdman just as the sun goes down.

He seeks 'decisive moments of nature'

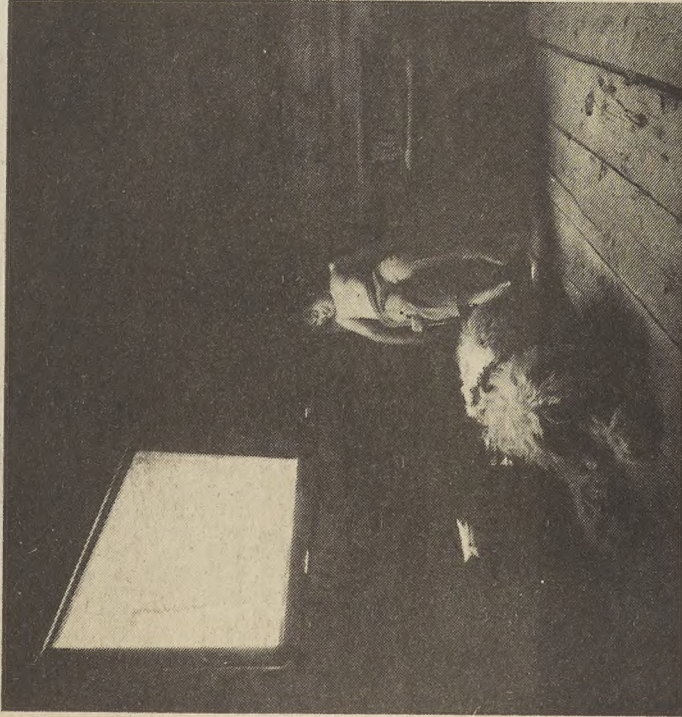
Wm. Floyd Holdman has been lugging heavy view cameras over western mountains, valleys, deserts and seashores for nearly two years now. Since setting aside a promising career in cartooning in 1973, the budding young photographer has traveled many thousands of miles in a rattletrap 1967 Ford van, searching for the elusive latent image and seeking to trap "the decisive moments of nature" with his "magic little black box."

The quest of *BYU's* 1975 "photographer of the year" all comes to a climax this week when he puts up a one-man show of 60 select

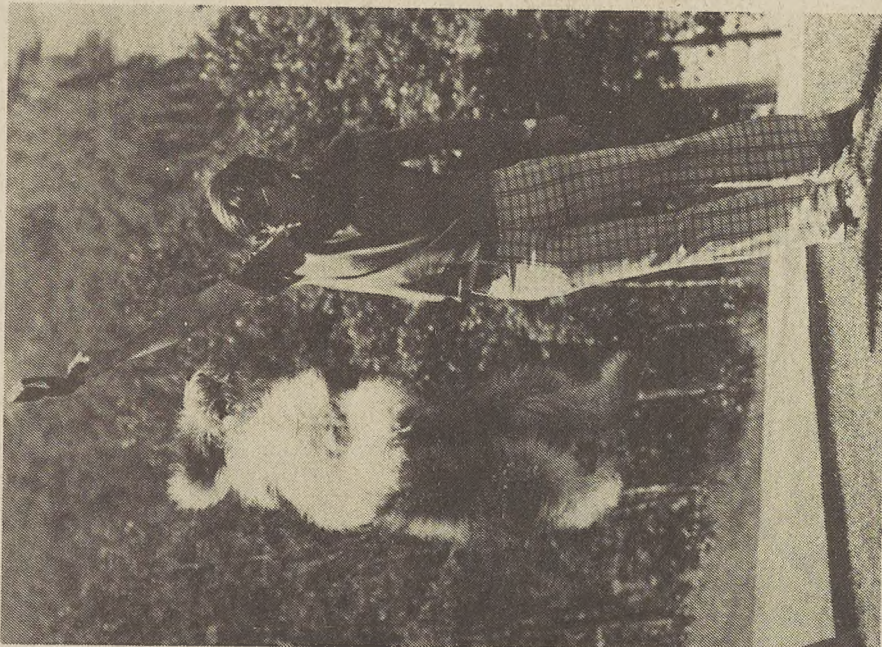
prints in the Springville Art Museum. "The Photography of Wm. Floyd Holdman" will open at 7 p.m. Friday and continue through December 14. A special multi-media presentation will be shown this Friday during the 7 p.m. - 9 p.m. reception.

At age 32, Holdman has already established a reputation as an artistic photographer with a bright future. His work is well known at *BYU* where he is a senior majoring in communications and art.

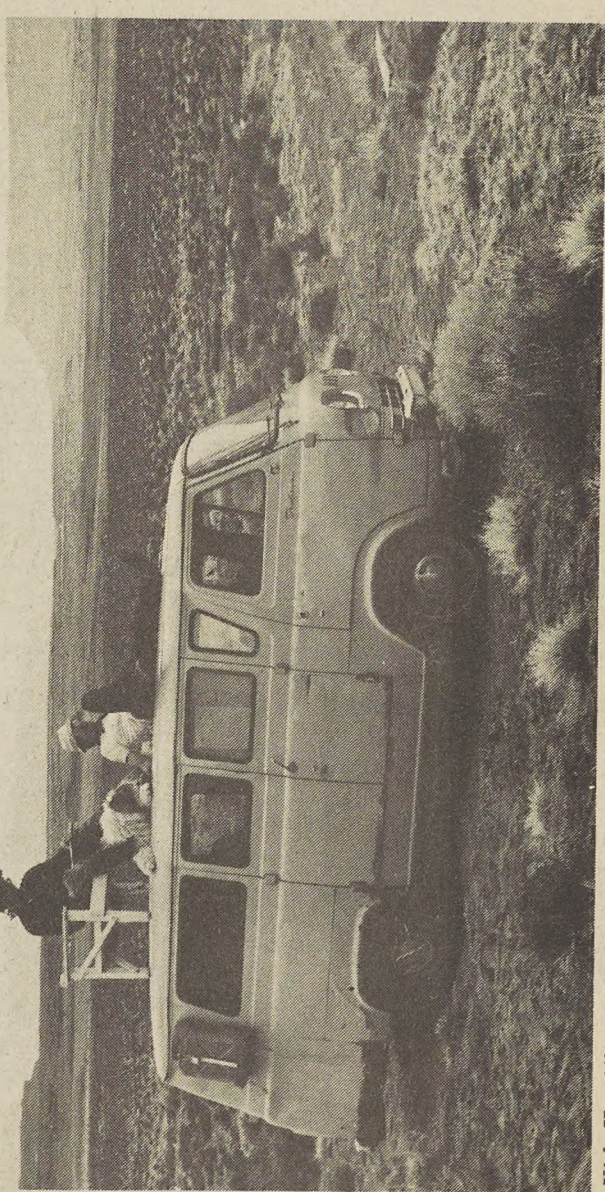
The energetic young photographer's pictures that appear regularly in the *Daily Universe* and *Monday Magazine* have won him a wide following. "No one can imagine the work that goes into a single photographic print," the ocean's edge seen in the misty morning light when a picture of his boy and dog most people are still in bed... or it may be a man in an old cabin in Southern Utah. "I traveled more than 300 miles round trip to get that picture. After I developed the negative, I was only to train our eyes to see.



Holdman drove 300 miles to get picture of son, Tommy, and Panda in an old cabin in Southern Utah.



Photographer Holdman cavorts with his pet sheep dog "Panda" during a lull in shooting at Park City.



Kirk Henriksen, Panda and Holdman sun themselves on the roof of Holdman's van, which also serves as a photo platform.

Monday, November 3, 1975

Vol. 29 No. 44

Photo by Paul Fletcher

BYU's smorgasbord of music-
See story
pages 3, 8

Housing the 'jubjubs'

By BRUCE D. PORTER
Monday Magazine Editor

*"Was brilliant, and the silly loves
Did give and gible in the
All Mimy were the
boregoves
And the more rats
outgrabe."*

There are no jabberwocks in the BYU Life Sciences Museum. The furus banded snail remains unstirred; the jumbun bird is nowhere to be found. But visitors touring the museum, currently housed in the Heber J. Grant Building, will see sights as fascinating and wonderful as ever dreamed forth from the pen of Lewis Carroll.

The museum, housing some of the finest natural history collections west of the Mississippi, is due soon to receive a new home. Plans for the construction of the Monte L. Bean Museum of Life Science were announced by the University last spring.

businessman and donor of the funds that will construct the new museum, was in Provo Saturday to examine the architectural plans. The three-floor museum will be constructed on land east of the Marriott Center and directly north of the new Carillon Bell Tower. Designed by Robert A. Fowler and Associates, the new structure will provide sorely needed space for the University's vast acquisitions of animal and plant specimens. Currently, the holdings of the Museum are crisscrossed out among a half a dozen buildings across campus, making effective display and study impossible. Bean, now in his middle seventies, is the owner of the large chain of Pay'n Save Drug Stores, Ernst stores and Lamont department stores in the northwestern states. Though twice serving as Stake President and the father of three children, Bean has been an active world traveler, hunter and outdoorsman for more than forty years.

In September, 1972, he donated one of the finest collections of animal trophies in western America to BYU. This included about eighty mounted animals from India, Africa, and North America.

After learning of the difficulties encountered by the University's Life Sciences Museum in properly housing his and other collections, Bean contacted University officials with the idea of "helping out." President Oaks said of his contribution, "We are profoundly grateful to Mr. Bean and his family for their generosity."

Ground will be broken for the new museum sometime next spring. When completed, it will be a veritable "horn of plenty" for students of the life sciences. Though its primary purpose will be to provide educational displays to students and the public, the museum will also be involved in a number of teaching and research activities.

Level one of the new Museum will include a 225-seat little theatre where films, lectures and classes can take place. This floor will also



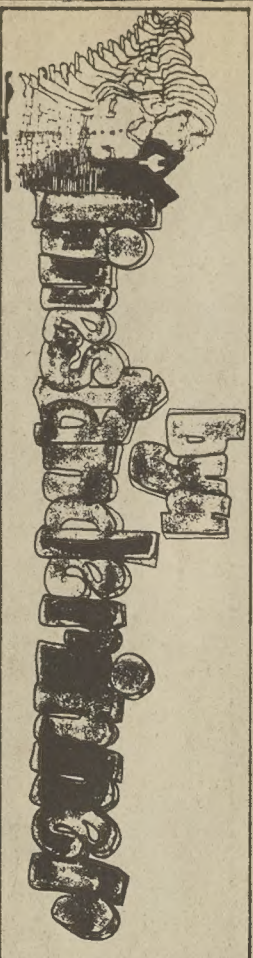
Monte Bean points out the new life science museum building in a model to his wife. The couple are contributors for the museum.



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44 attempts. Nielsen also scored on a three-yard keeper to put the Cats on the scoreboard for the first time in the afternoon. That score was set up by the great play of fullback Todd Christensen who caught five passes for 56 yards during the preceding drive. In all, Christensen caught 12 passes for 146 yards.



Arizona lineman breaks through the Cougar defense and sacks Gifford Nielsen for a loss.

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The BYU music department headed by Dr. Harold Goodman, is one of the largest and most active departments on the campus.

BYU's smorgasbord of music— a rendezvous of many flavors!

including a number of former the university to have them presented by the local professional performers.

The music major is generally considered one of the most difficult at BYU. The entries on the music department table are not performing groups requiring

Other top performing groups are instrumental groups are a Broadway stage is a Professor Lawrence Sardon's production that actually pays BYU Symphony. Dr. David Dalton's Chamber Orchestra alone, BYU would have few and Dr. Newel Dayley's two

hits. But the Department bands—the Wind Ensemble and the Jazz Band. Synthesis. The Philharmonic and A Capella allots for musical performances to well 45 highly skilled players

Measured in terms of accolades and awards the performing groups have won, this is the case. Four times in the past eight years the

When asked to be specific about the trauma these exams cause, graduate student Kathy Visser said, "Nerves? The only result of which is to get him mired in a tub of dirty laundry and dumped

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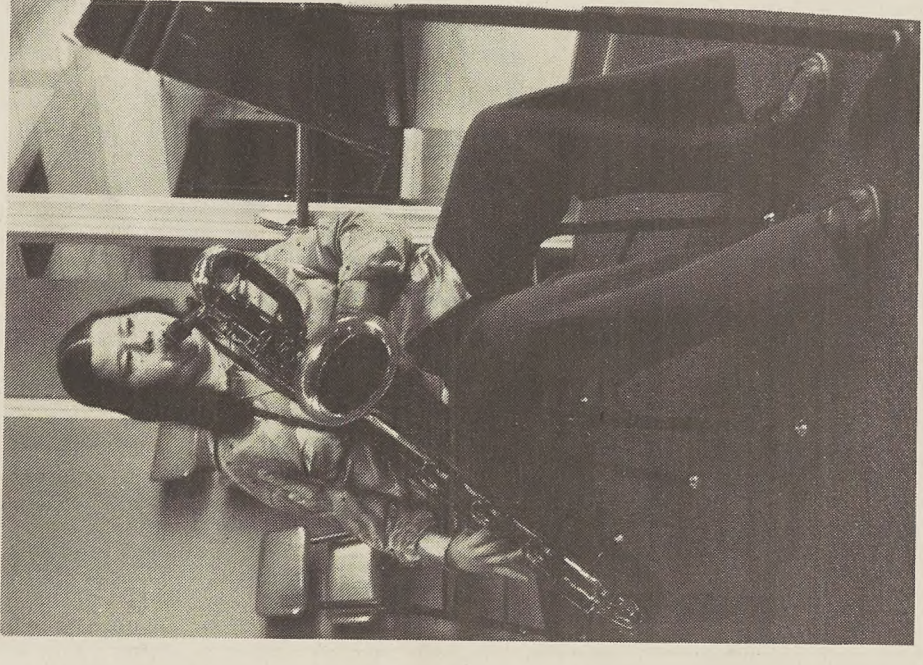
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Dame Quickly (Nita McKenzie) invites Falstaff (Roy Samuelsen) to the rendezvous with Alice Ford where he is eventually dumped in the river Thames with a load of dirty linen.



Music majors practice at least two to three hours a day to keep up with the rigors of the music program. Here Nancy Waters practices the baritone sax.



Dr. Ralph Woodward leads the males' chorus in a practice session.

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But despite the difficulties most BYU music students would concur with R. Arbizu, a voice teacher and former professional opera singer, "When you have art you it must be expressed; it must be something holy, wonderful and good." For them, the sacrifice is a small price pay for the fulfillment received.

Author **Adasworn** searched dusty cellars and historic archives to find many of the priceless negatives. In one case, he found two teenage boys making sport of tossing glass negatives from an attic to watch them crash in the bed of the truck below. Fortunately several negatives escaped such disaster. Their publication enables the reader to see Navajo, early Salt Lake City, and other historic sites as their inhabitants saw them.

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COMMON
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Photo by Sam Coverston

Two biology students take notes on big games specimens mounted in the Life Sciences Museum. Such displays, now scattered throughout the campus, will soon be housed in the new Mote Ben Museum to be built next year.

Mr. and Mrs. Karl Brewer of Lakeside, Arizona, show one of the many mounted big game trophy heads they donate to BYU for display in the Life Sciences Museum. The Brewers are among many donors who have contributed specimens and financial support.

Photo by Sam Coverston

Students Tom Stout of Blackfoot, Idaho, and Darwin Levie of Phoenix, Arizona, enjoy one of the displays in the Life Sciences Museum. Construction of new facilities on campus will allow such displays to be centralized in one place.

Photo by Sam Coverston

Museum curator Dr. Wilmer Tanner pulls reptile specimens out of jars in his research lab. Life sciences research is a major function of the Museum's role at BYU.

Museum

(Cont. from page 2)

house the bird, fish and reptile collections of the current museum. Level two, the ground level, will be the central exhibition floor of the new museum. A two story high

"It costs considerable money to properly preserve animal specimens, but the funds expended contribute immensely to a store of scientific data," said Dr. Lamm.

display area will take up most of the floor; the finest natural displays of the museum, including the large game animals, will be on display here. A small area will be set aside for the display of live reptiles, insects and fish on this floor, so visitors can identify living species. ...

The BYU Life Science Museum had its beginning during the late 1890s in what is now The Educator Building on lower campus. Under the direction of President Benjamin Cluff, Jr. and the second principal of BYU, the first president of the museum was

The second level will also have the administrative offices of the new museum and a display construction shop. Just what specimens we established in the southeast room on the second floor the building.

A large balcony on the early days is not now known. The third level will look onto the but histories of Cluff represent the main display show cases of that the BYU expedition on the ground floor. Also on this South America in 1900 was the highest level will be found a conceived to bring back the reading room, lecture room, materials for museum research facilities and the displays.

homes of the plant collections, mammal collections and "special" (rare) collections of the museum.

“This is the fulfillment of a dream that is many years old,” says, Dr. Wilner W. Tarnet, present curator of the Life Sciences Museum, “For the first time we will be able to provide the public with a superbly-organized

research and display center for the biological sciences."

Dr. Tanager became the curator of the museum in June, 1972, after nearly twenty five years of service as a professor of zoology at BYU. The grey-haired curator, dressed in the blue frock of a scientist, radiated a quiet enthusiasm, when questioned about the new center.

PAM
RC

"It will finally give us room for expansion," he said. "We've been given some rich treasure houses of specimens recently, and our storage problems are becoming acute. Just as an example, our collections of amphibians and reptiles total in the neighborhood of 40,000 specimens."

A long list of eminent scientists and competent, well-known amateur collectors have donated the results of their life work to BYU over the years.

"We are still working with

ADULT - \$2.00
CHILD - \$1.00
12 and under - 50¢

displayed many of the South American specimens in the museum beginning in 1902. "When I first arrived at BYU as a student in 1909, Van Buren had set up a nice little museum in the Education Building," recalls Dr. Vasco Talley, professor emeritus of zoology. "There were stuffed animals, birds, and whole cases of 'study groups' from the Cluff Expedition. But Van Buren left the University in 1911 to enter private business in Chicago. Sometime in the next 14 years, the museum was dismantled and the exhibits scattered around campus.

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Reviewed by
Karen Lynn
English Department

Anyone who didn't feel like going door-to-door with a paper bag on Friday night had a fine Halloween alternative: opening night of Verdi's *Falstaff* in the DeLong

Concert Hall. The production had plenty of tricks and treats. Among the tricks were Eric Fielding's attractive revolving set, and Falstaff's famous tumble out of the wicker basket into the orchestra pit/Thames River. The most memorable treats included Nita McKenzie's



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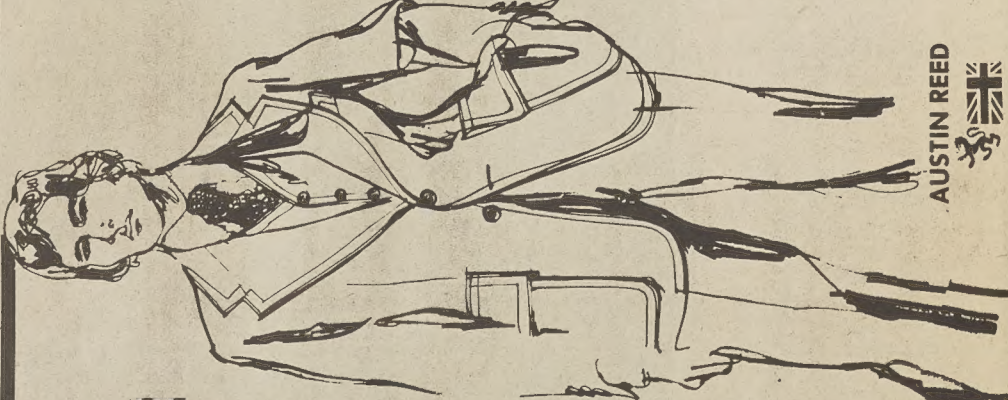
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AUSTIN REED

uninhibited Mistress Quickly, the fine voices of Baroloph (Murray Boren) and Pistol (John Huntington), some exceptional fine solo woodwind work from the orchestra, Ford's (Jerry Coletti's) "Man is a fool when he trusts in a woman," and the costume designs of Beverly Warner and Janet Swenson.

And of course, there was guest Ray Samuelsen as Falstaff. Mr. Samuelsen is widely known for his work in both opera and oratorio, and he brought great poise and musicianship to his role. It should be said, however, that his isn't a Falstaff to please everyone's tastes. The opera's publicity poster illustrated the Falstaff who, whether he ever really existed in Shakespeare or Verdi, exists in most people's minds: the jolly fat rogue, uncaring, never thinking when he could be talking, never taking when he could be drinking. Mr. Samuelsen's Falstaff, on the other hand, is pensive and vulnerable. When he delivers his famous "honor catechism," the sentiments seem to spring not from spontaneous wit, but from years of cowardly rationalization. The cares of the world weigh on him as heavily as his paunch.

And quite a paunch it is. It's not often that padding deserves special mention, but this particular belly is superb. Mr. Samuelsen is a tall man to begin with, and as Falstaff he dwarfs everything on the stage, including several large barrels. The four principle female singers—Mistress Quickly, Alice Ford (Donna Dalton), Meg Page (Lois Johnson), and Anne Page (Connie Cloward)—were an especially fine ensemble, though at times unnecessarily lined up in quartet-fashion, particularly in their first scene, under the

direction of David Dalton, their thankless contribution for Falstaff has no overture, no marches, no dance tunes, no great instrumental climaxes. Instead, the accompaniment is so precise, so understated, and so carefully interwoven that no one notices it. Coordination between stage and orchestra pit was generally very good. Though singers and orchestra were slightly asunder for brief moments in the Oak of Heme scene, the lively final finale was delightfully exact.

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enough to put the puzzle together completely, you can't see the seams at all.

Because they've never seen an opera, and probably never plan to, most BYU students are choosing to deny 5. Anyone reluctant to themselves one of life's major pleasures. This one would be an excellent introduction. It's production ends at 10:35.

Music mirrors man's march

Albert Roussit, *Prophecy in Music*, trans. by John A. Green, Paris, 1975.

Listening to the music of Bach one can see how his

an effort to break away from the formalities of Bach, and therefore knew nothing about the First Vision. The last days of this powerfully expressed desire for liberty from established norms mirrored the revolutionary ardor of the imbalance, disorder and people who overthrew the monarchy in the wretchedness, and music, French Revolution of 1789. In our own time, which of us, after listening to the works by John Cage and Pierre Boulez does not come away with a sense of uneasiness because of the seemingly chaotic nature of contemporary computing noises on "experimental music"? Does this music reflect our society today and indicate in what direction we are headed? These same questions led Albert Roussit, a doctoral candidate in musicology at the Sorbonne, to study the history of music in an attempt to discover why continuing degeneration reflecting the decay of society until the Second Coming of Christ when a new society will arise that will faithfully reflect and complement the purity of the renewed earth.

No doubt Roussit errs in some details, but the thoughtful reader can discern strong threads of truth and reaffirm his own faith. —Susan Holland

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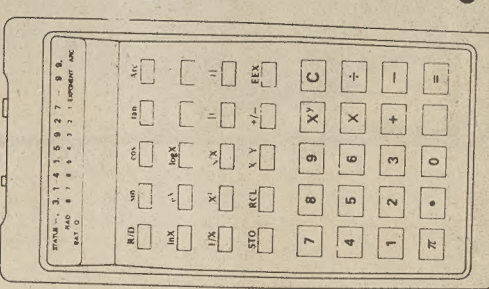
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The man, Montale

By PHILIP J. SPARTA
Assistant Professor of Italian

Eugenio Montale, who won the 1975 Nobel Prize for Literature last week, is the most important living poet in Italy, and also the most influential. Born in Genoa on Columbus Day, 1896, Montale spent his boyhood and youth between his native city and the family villa of Montepetroso. His well-to-do father, a businessman, enabled Montale to devote himself to his favorite occupations—reading and singing. And he read avidly—French novelists, English poets, philosophers like Schopenhauer, Bergson, Baudelaire, Croce, in addition to the Italian classics.

In 1917 Montale was called up for military service, he saw action as an infantry officer on the "Trentino" front against the Austrians. The experience of the war left its mark on him, as did his exposure to the ugly climate of Fascist dictatorship in the PLATINUM ITALIC SET

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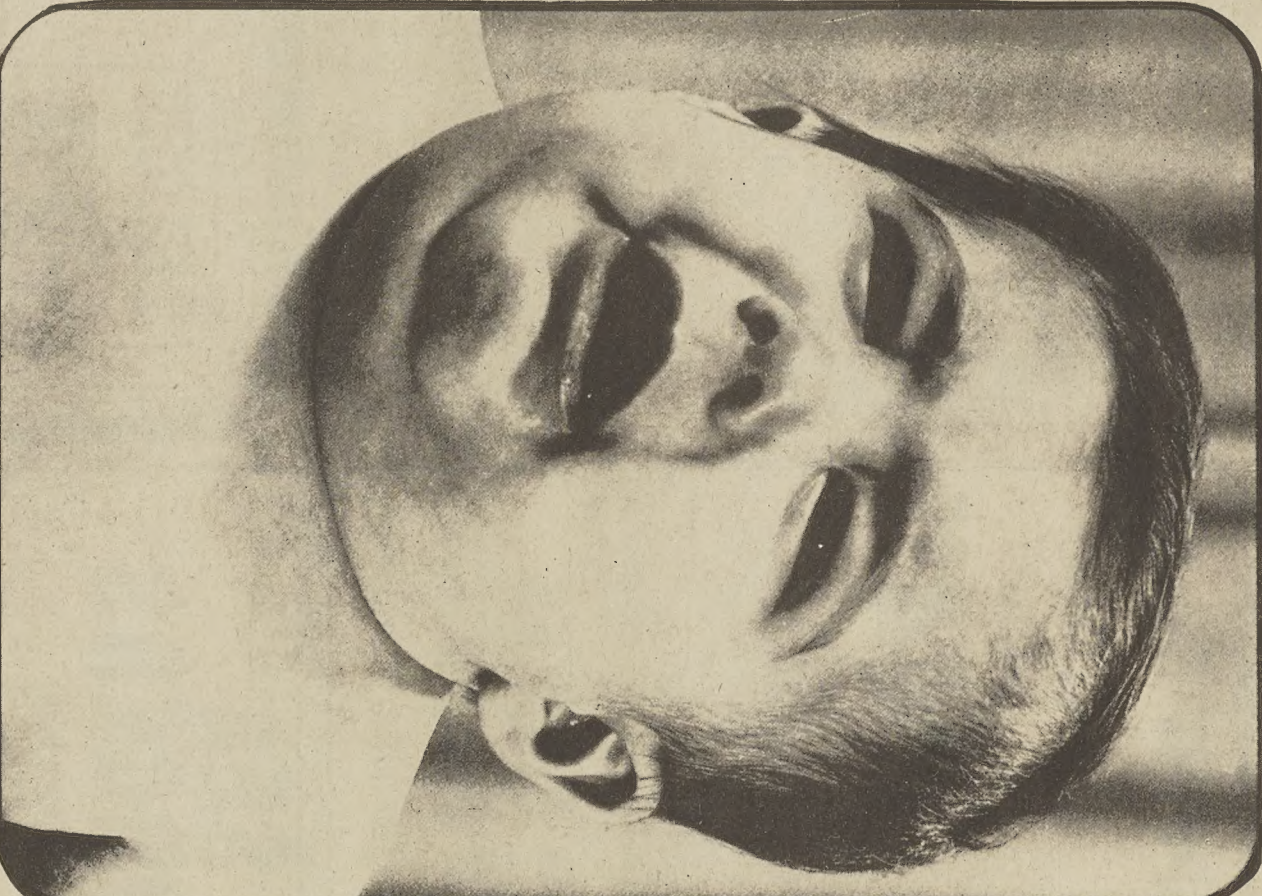
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postwar years. At the end of World War I he came back to Genoa where he remained until 1927. Montale published in 1925 his statement on literary policy, "Stile e Tradizione," in a literary journal *Il Baretto*, advocating a dynamic, responsible attitude toward tradition and a combination of stylistic sobriety with openness to the new and the "foreign." In the same year his journalist friend Piero Gobetti of Turin, and editor of *Il Baretto*, published Montale's first book of verse entitled *Ossi di seppia* (Cuttlefish Bones).

Montale did not write at the time anything that could be properly called "war verse," yet the repercussions of that first holocaust of the century is to be felt in the atmosphere of hopelessness on the "Trentino" front against the Austrians. The essential humanity—these forebodings and uncertainties merge with a concern for personal identity and determine the search for a pattern or significance.

Montale found he could not support himself by literary journalism, and so in 1927 he moved from Genoa to Florence to work for a local publisher. Two years later he became curator of the Viesseux library, but he refused to apply for membership in the Fascist party where in 1938 his employers fired him for political reasons. He remained in Florence until well after the end of World War II, during which conflict, he managed to escape harassment. Meanwhile, the literary and artistic milieu of Florence had taken him to its heart, and the liberal magazine *Solaria* had provided the forum once supplied by *Il Baretto*. The "Mermetics" poets recognized him as their leader and model (along with Ungaretti), and the

heartening acclaim from a wide reading public. *Finestre*, the nucleus of a third book of poetry to come, appeared in Lugano, Switzerland, in 1942, while its author lay low in Florence. The end of the war found him still there, and he witnessed a short-lived resurgence of belief in positive political participation, after which Montale lapsed into a personal kind of skepticism. In 1948 he moved from Florence to Milan, where the daily newspaper, *Il Corriere della Sera*, employed him as a contributing editor to its literary and musical sections. In 1956 there appeared Montale's third major book of verse entitled *La bufera e*



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